

Miss Sumner's lesson was given upon the idea that we must ask questions of the subject we are drawing, and put down on our paper the answers we get. An anemone flower was taken as model, and the idea was exemplified by three methods.

The first was to take the chief points in the subject, asking of each, with reference to the others, Does it come above or below, does it come to the right or to the left, and how far?

This method ensured accurate drawing, but is apt to become mechanical, and to lose any feeling for the beauty of the subject.

The second method was to consider which was the biggest form, enclosing all the others, then the next biggest in relation to it, and so on until all the shapes had been placed.

This method also leads to accurate representation without danger of missing beauty, but the drawback is that one cannot be sure that any of the points are exactly in their right places.

The third method is to draw the tones, asking what is the shape of each tone, the tone being due partly to colour and partly to shadow.

These methods were then applied to drawing the leaf as well as the flower.

In answer to an enquiry as to how children can be helped out of difficulties in their Original Illustrations, *e.g.*, in drawing animals, Miss Sumner advised us always to use the best copies, such as old drawings from "Punch" or Leech's or Keene's, and, occasionally, current numbers. Children should never be allowed to copy from inferior drawings. Drawing from the flat may teach them what to look for in nature. They must then go to nature to verify what they have seen in the work of good draughtsmen. This is the legitimate use of the French books: *Pour dessiner simplement*.

Miss Williams afterwards gave a lecture on graphical Algebra, in which she showed how equations may be expressed by graphs, and obtained from them.

GEOGRAPHY WALK.

CONDUCTED BY MISS WILLIAMS.

Thursday afternoon, May 4th.—Climbed to the top of Loughrigg, where Miss Williams showed us a map of the district, which indicated the different races supposed to have inhabited it at various times. There are three ways by which one can find out the kind of people who have inhabited a district:

1. The remains left behind them.
2. Names of places and words used in speaking.
3. Physical characteristics of present inhabitants.

1. Some of the traces left by settlers in the Lake District are:

(a) Barrows. (b) Druid Circles. (c) Traces of old dwellings.

(a) There are two kinds of Barrows, *Long Barrows*, which contain long-shaped skulls; *Round Barrows*, which contain round skulls.

Long Barrows are to be seen in Copeland Forest and at Kirkby Stephen.

The Round Barrows contain skeletons of short, round-headed people, very muscular, and evidently stronger than those buried in Long Barrows.

These Barrows are to be seen at Crosby, Ravensworth, &c. The skeletons in the Barrows in this district are always found crouched up, which is a characteristic of the Celtic race.

(b) Druid Circles are to be seen near Keswick and Penrith. These are evidently the work of a Celtic race who came over from the Isle of Man.

(c) Traces of old dwellings found near Windermere, Keswick, and Bollands.

2. *Names.* Nearly all names in this district are said to be Norse (Scandinavian), but names of rivers and some of

the mountains are Celtic; *e.g.*, Derwent, Esk, Eden, &c., Helvellyn, Glen Rhydding, &c.

The *Romans* left roads, but no further traces.

At one time this district was part of the *Saxon* kingdom of Strathclyde, but the northern part became part of the kingdom of Northumbria.

Angle and Saxon Names, e.g., Inglewood (Anglewood). Names ending in "ton" are Saxon: Clifton, Coniston, Ulverston, &c. "Hime" or "Ham" (Saxon), Haversham, Brigham, &c. These names belong to places in the plains all round the district, so that Angles and Saxons evidently did not penetrate into the interior.

The *Danes* were the next race to invade the country; they conquered Northumbria, and Carlisle was destroyed by them. It is evident that the whole district was not over-run by Danes; but there must have been also an extensive colonization by Norsemen which is unrecorded; but the names of various places which are of Norse origin have given rise to this theory, which, however, is not supported by all historians.

By (Danish) = village, *e.g.*, Kirby, Ponsonby, Appleby, Crosby, &c.

Thorpe (Norse) = village, Milnthorpe, &c.

Thwaite = clearing. Found in mountainous districts. Most probably of Norse termination, but there is difference of opinion.

Scale (Norse) = log hut.

Shield (Danish) = log hut.

How (Norse) = hill.

Fell (Norse) = mountain.

Side = settlement. Ambleside = Settlement of Hammel.

Physical Characteristics of the people. One only occasionally comes across a person who is typical of the race from which he sprung. Those of Norse origin—tall, fair, blue-eyed, reddish, long-limbed, fond of wrestling, reserved, but kind-hearted.

Miss Williams concluded by saying that it would be possible to study any district in which we lived in this way.

The *County Histories* which are coming out, would be very helpful in getting up such a lesson.

THE STUDENTS' CONFERENCE.

AN ATMOSPHERIC IMPRESSION.

I have been told by "one who looked on," that the atmosphere of the Conference at Ambleside, that has just put so much joy into our lives and works, was one of "cheerful intelligent enthusiasm." Further, that if I put that down, I was writing nonsense for which the onlooker refused to be responsible. But two opinions are better than one, so I thought I would let you decide about the nonsense.

A Conference is a great thing. While it goes on one lives an hour of strenuous life that leaves one afterwards a little breathless on the edge of the mundane. So I have waited a week to be sure of what was really there, and try to gauge dispassionately the proportionate effects of all that week contained.

Imagine yourselves back at the House. Pick out six of the best days you spent there. Put them together into one week, and that was the Conference.

The days when one longed for Ægean stables; when one felt the call of brotherhood louder than all other calls; when one understood the purity of St. Francis; when one felt with Matthew Arnold that only Wordsworth could express what Nature meant to us; days when the Ideal was a detailed brilliant figure, and we almost held the hem of her garment with hands that might not rest and eyes that could not look down—these are the Conference days. They were strenuous. They were days of a single eye. Days of great desire and of brilliant inspiration. The far-dreamed possible was inevitable, and regretted failure held a measure of success.

"None were for the party, but each was for the state." The great desire of every one was to help and be helped; unconscious, unexpressed, but universal. Each gave of their best, and received far more than they gave. Earnestness tuned all to one key, and helped to make the most diffident impressive.

If I could make you feel the love that was there! If I could tell you of the joy of being in touch with power—the power we felt among us that made it impossible to fail! If I could show you the simplicity that knows the few things that matter, then indeed you would know what such a week meant to those who lived it.

And round us all the time beauty spread her lavish gifts. The hills showed us all their moods. The lakes sang in the sunshine, and dreamed in the rain. Yes, it rained—it always does.

Such lovely, gentle rain! I wonder does it ever rain as gently anywhere else? Are there ever such Sunday mornings anywhere else, with the bells whispering through the mist, and the sun playing with the clouds? I do not think there can be.

There is such a sense of peace and nearness about those hills. They ring us round with beauty and holiness. What wonder lies about them! what purpose and strength! Purpose and strength. Yes, I think those are the two things that are left "writ large," as the result—Purpose to *Be*, and Strength to *Do*.

LECTURE ON MILLET.

BY MR. YATES.

On Tuesday evening during the Conference week Mr. Yates delivered a most interesting lecture on the life and work of Francois Millet, illustrated by lantern slides.

The lecture was given in order to obtain funds for the new organ at Rydal Church, and many of the ex-students availed themselves of the opportunity of learning more about the great French artist. Mr. Yates began by relating the story of Millet's birth and parentage, of which his whole life's work was the outcome. A peasant, and the son of a peasant; yet his relatives had a refinement beyond the peasant class. His grandmother has a most refined and beautiful old face; his uncle, a Curé, gave him an early and sound education in the classics; while his father was a close observer of the beauties of nature, and had a very good idea of the correct composition of a picture. Millet himself worked in the fields until he was eighteen years of age, and well understood the constant struggle to earn a bare subsistence from the soil. He painted the peasant class at their work; and when accused of missing the beauties of nature, he protested that he saw the beauty in every flower, but he could not but see the tragedy and struggle which these beauties surrounded. And so the first picture which he exhibited was "The Sower," the man with muscles hard, stiff, and knotted with toil, owning nothing beyond the scanty clothing which covers him, casting seed into the ground to supply food for the millions.

When this picture was exhibited at the Salon it created very strong feeling, many people declaring that Millet was a socialist and revolutionary—cursing the capitalist. But he declared, "I am only painting life as I see it." Millet preached the "sacrament of labour," for he saw the beauty of it as well as the struggle; and this we see in a picture like "The Angelus." Then there are his tender pictures

like "Mother and Child," the mother feeding her little ones, and "The Goose Girl." Mr. Yates showed beautiful lantern slides of all these pictures, and many more besides. He pointed out the bold, quick, continuous outline of Millet's work, so true that he was called the master of Silhouette.

Millet himself had nine children, and he and his family were very poor, for his genius was never recognised in his lifetime. They were on the verge of starvation when he sold "The Angelus" for £40. It afterwards sold for £2,000, and later it fetched £32,000! Millet died in 1875, after a life of strenuous toil.

E. M. HALL.

NOTICES.

May 6th, at Solengen, Germany, to Edith Reynolds (née Gray), wife of Wilhelm Arns, a son who was named Victor Stanley.

Miss Mason requests us to remind all students in posts that they should not pass on P.R.S. programmes to each other. Such programmes are *only* for the use of those children whose parents have joined the P.R.S.